

19th Century Masterpieces

Guitar Solo

Colette Mourey

EMR 18754

1. 3 Romanian Folk Dances (Bartok)
2. Melody (Rubinstein)
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6. Vocalise (Rachmaninov)

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19th Century Masterpieces For Guitar Solo

3 Romanian Folk Dances

Bela Bartok

(1881-1945)

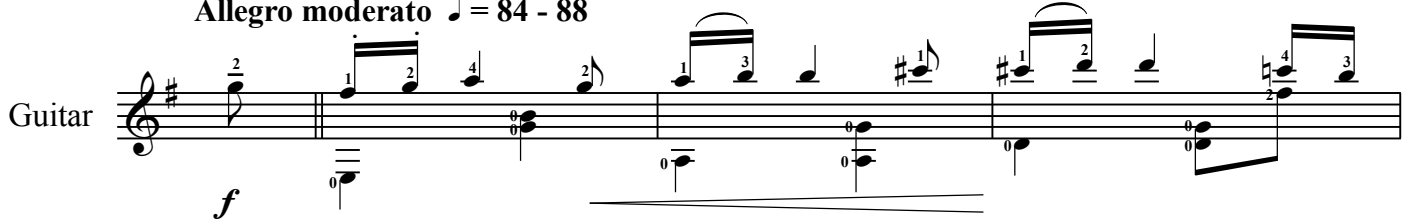
Arr.: Colette Mourey


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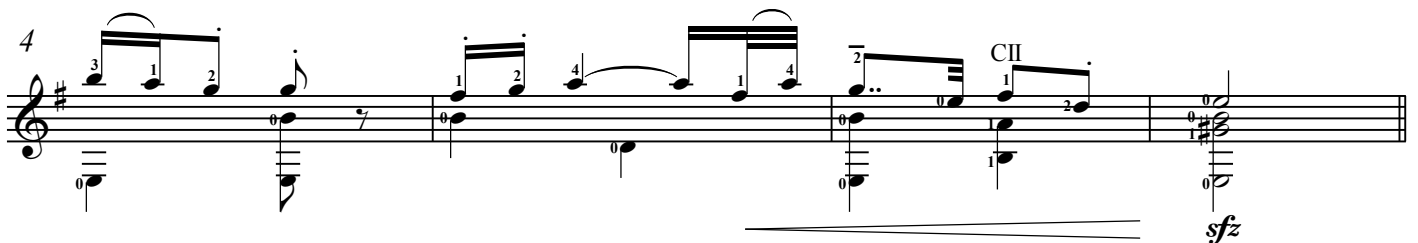
1

Allegro moderato ♩ = 84 - 88

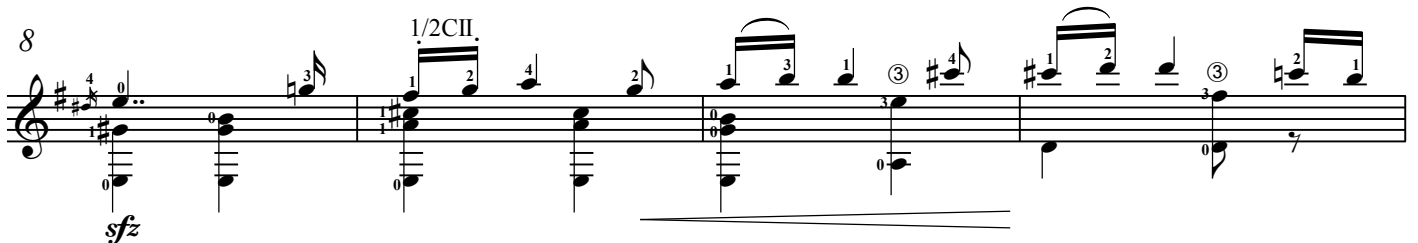
Guitar



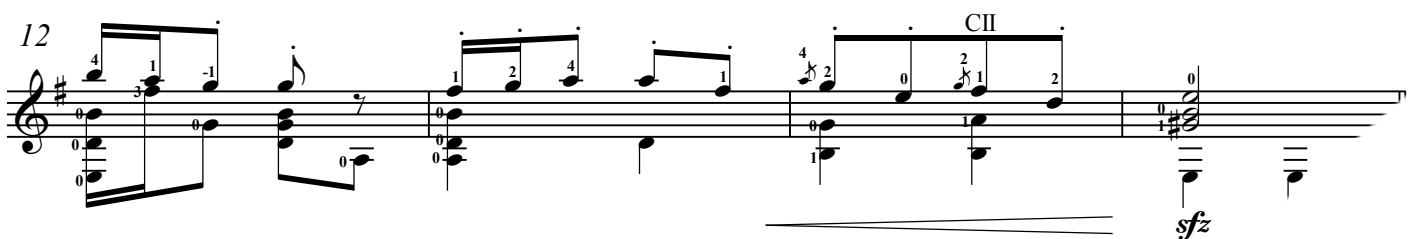
f



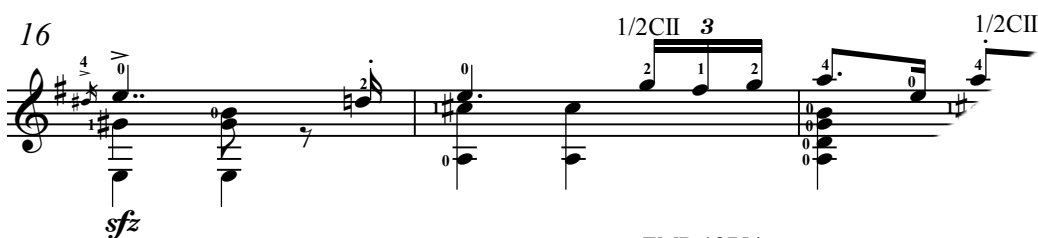
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2

Moderato ♩ = 80

p *mp molto espressivo*

mf *mp* *p*

mp *mf* *mp*

mf più espressivo *f*

mp *p* *mp*

poco allargando

3

Allegro ♩ = 144

② 1 3 4 ① 1 3 1 1 3 4 3

mp ritmico *mf* *mp*

5 1 3 4 1 4 4 3 1 3 1 3 4 2

mf *f* *mf* *mp*

9 2 4 4 1 4 3 1 3 1 4 3 1 3

mp *mf* *mf*

12 4 3 2 4 3 1 2 1 1

f *mp*

poco rit.

Melody

Anton Rubinstein
(1829-1894)
Arr.: Colette Mourey

Moderato ♩ = 100

Musical notation for measures 1-19. The piece is in G major (one sharp) and 2/4 time. It begins with a treble clef and a key signature of one sharp. The first measure is marked with a dynamic of *mp*. The notation includes various fingerings (0, 2, 4, 3, 2, 1, 2) and articulation marks.

Musical notation for measures 20-22. Measure 20 is marked with a dynamic of *mf*. The notation includes fingerings (4, 3, 4, 2, 4, 3, 1) and articulation marks.

Musical notation for measures 23-25. Measure 23 is marked with a dynamic of *mp*. The notation includes a first ending bracket labeled "1/2 CIV" and fingerings (2, 3, 4, 2, 3, 2, 4, 3, 0).

Musical notation for measures 26-28. The notation includes fingerings (2, 4, 2, 1, 2, 4, 1, 2) and articulation marks.

Musical notation for measures 29-31. Measure 29 is marked with a dynamic of *mp*. The notation includes a first ending bracket labeled "1. 1/2 CV" and fingerings (4, 2, 4, 3, 1, 4, 2).

Musical notation for measures 32-34. Measure 32 is marked with a dynamic of *mp*. The notation includes a first ending bracket labeled "1. CI" and a second ending bracket labeled "2.". Fingerings (1, 4, 0, 4) are shown.

Radetzky-Marsch

Grand Solo pour Guitare

Johann Strauss
(1804-1849)
Arr.: Colette Mourey

Tempo di marcia ♩ = 80

The first system of musical notation consists of a treble clef staff and a bass clef staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a series of chords and notes, including a triplet of eighth notes. The bass staff contains a triplet of eighth notes and other notes. The dynamic marking *f* is placed below the first measure.

The second system of musical notation continues the piece. It features a treble clef staff and a bass clef staff. The treble staff has a treble clef, a key signature of one sharp, and a 2/4 time signature. It includes a triplet of eighth notes and a measure with a fermata. The bass staff has a bass clef and contains notes and rests. Dynamic markings *ff*, *f*, and *p* are placed below the staff.

The third system of musical notation continues the piece. It features a treble clef staff and a bass clef staff. The treble staff has a treble clef, a key signature of one sharp, and a 2/4 time signature. It includes a triplet of eighth notes and a measure with a fermata. The bass staff has a bass clef and contains notes and rests.

The fourth system of musical notation continues the piece. It features a treble clef staff and a bass clef staff. The treble staff has a treble clef, a key signature of one sharp, and a 2/4 time signature. It includes a triplet of eighth notes and a measure with a fermata. The bass staff has a bass clef and contains notes and rests.

The fifth system of musical notation continues the piece. It features a treble clef staff and a bass clef staff. The treble staff has a treble clef, a key signature of one sharp, and a 2/4 time signature. It includes a triplet of eighth notes and a measure with a fermata. The bass staff has a bass clef and contains notes and rests.

The sixth system of musical notation continues the piece. It features a treble clef staff and a bass clef staff. The treble staff has a treble clef, a key signature of one sharp, and a 2/4 time signature. It includes a triplet of eighth notes and a measure with a fermata. The bass staff has a bass clef and contains notes and rests. The dynamic marking *1/2CV* is placed above the staff, and the marking *CIII* is placed above the final measure.

The Entertainer

Scott Joplin
(1868-1917)

Arrt.: Colette Mourey

THEMA

INTRODUCTION
Not Fast

Musical notation for the introduction of 'The Entertainer'. It features a treble clef, a 2/4 time signature, and a key signature of one flat (B-flat). The piece begins with a forte (*f*) dynamic. The notation includes various fingerings (e.g., 2, 4, 1, 3, 1, 2, 3, 0, 0, 1, 2, 0, 1, 0, 3, 2) and articulation marks such as slurs and accents. The introduction concludes with a final chord marked with a fermata.

Musical notation for measures 109-111. Measure 109 starts with a piano (*p*) dynamic. The notation includes fingerings (e.g., 3, 1, 2, 2, 3, 0, 1, 2, 3, 4, 3, 4, 3, 4) and articulation marks. A 'CI' (Crescendo) marking is present above the staff. The piece ends with a forte (*f*) dynamic.

Musical notation for measures 112-114. Measure 112 starts with a piano (*p*) dynamic. The notation includes fingerings (e.g., 4, 1, 2, 3, 2, 3, 1, 2, 3, 4, 3, 1) and articulation marks. A 'CV' (Crescendo) marking is present above the staff. The piece ends with a piano (*p*) dynamic.

Musical notation for measures 115-118. Measure 115 starts with a piano (*p*) dynamic. The notation includes fingerings (e.g., 3, 1, 3, 2, 1, 2, 3, 4, 1, 2, 3, 4, 3, 4, 3, 4) and articulation marks. A '1/2CV' (Half Crescendo) marking is present above the staff. The piece ends with a piano (*p*) dynamic.

Musical notation for measures 119-121. Measure 119 starts with a forte (*f*) dynamic. The notation includes fingerings (e.g., 4, 1, 2, 3, 4, 3, 4, 1, 2, 3, 4, 3, 4, 1, 2, 3, 4) and articulation marks. A 'CX' (Crescendo) marking is present above the staff. The piece ends with a forte (*f*) dynamic.

Musical notation for measures 122-124. Measure 122 starts with a piano (*p*) dynamic. The notation includes fingerings (e.g., 1, 2, 1, 3, 4, 1, 4, 3, 4, 1, 3, 4, 1, 4) and articulation marks. A '1/2CX' (Half Crescendo) marking is present above the staff. The piece ends with a piano (*p*) dynamic.

1.
C

Valse

from *Coppelia*

D'après **Leo Delibes**
(1836-1891)
Arr.: Colette Mourey

Tempo di valse ♩ = 160

mp
molto
espressivo

5

9

13

1/2CV
17

Vocalise

Sergueï Rachmaninov

(1873-1943)

Arr.: Colette Mourey

Lentamente e molto cantabile ♩ = 40

Musical score for "Vocalise" by Rachmaninov, arranged by Colette Mourey. The score is in G major and common time, featuring a single melodic line with piano accompaniment. It includes performance instructions such as "Lentamente e molto cantabile", "Poco più animato", and "rit.", along with dynamic markings like "pp", "mf", "f", "mp", and "p". Technical markings include fingering numbers, slurs, and specific fingering techniques like "CII", "1/2CV", "1/2CI", and "trm".

The score is divided into systems, with measures 4, 7, 10, 13, and 16 marked at the beginning of their respective lines. The tempo and mood change from "Lentamente e molto cantabile" to "Poco più animato" at measure 7, and then to "rit." at measure 16.

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